SINGLES SINGLES SINGLES

SYRETA: Spinnin' And Spinnin' (Tamla Motown). Very long number this, over four minutes, and of course, it was written and produced with the aid of Stevie Wonder, who also joins in on vocals. There's a carnival feel to the song, and altho' it's nice enough to listen to, I don't reckon its chances in the charts too much. Next time, maybe.

LABI SIFFRE: Dreamer (EMI). Very non-descript number from Mr Siffre, who also was joint songwriter. Slowish beat and average music don't do much to raise the interest level much either. He's done a lot better.

MICK ROBERTSON: The Tango's Over (CBS). Hmmm . . . the familiar face from TV's Magpie show takes to vinyl, hidden in a tango beat and asking someone not to go. Yes, well. All the effects are there, but I'm not sure if it's enough to warrant being a smash hit. A good chance, perhaps.

THE O'JAYS: Now That We Found Love (Philly). Another from the mighty pens of Gamble and Huff, but this isn't one of your get-up-and-bop numbers, rather a slow smooch (remember that word?). Disappointing release after some of the good things the Philly sound has been responsible for recently.

HELLO: Tell Him (Bell). Well if I hadn't looked at the label, I could have sworn blind that this was the Glitter Band — or maybe G. G. and the Glitter Band. But no, it's Hello leaping about with this old Billie Davis song. Produced by Mike Leander . . . now rumour has it that he's linked with the Glitter Band and G. G. — and it doesn't half come through! The record should stand a fair chance for chart success, but it's a pity the bands sound so similar.

DAVE CLARK AND FRIENDS: Rub It In (EMI). Well, the title leads on to many remarks, but it does, in fact, refer to sun tan lotion and what is done with it. To the accompaniment of several low mumbles and breathy phrases. Actually, you can recognise that good old monotonous drumming anywhere. Nothing special.

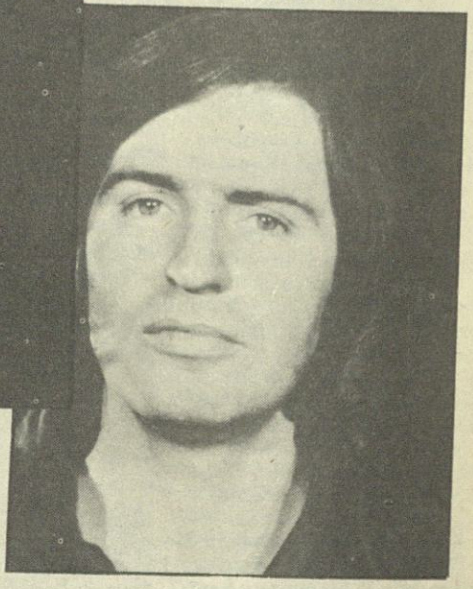
ELTON JOHN: The Bitch Is Back (DJM). Taken from Elton's last album, Caribou, this particular track was reckoned by many to be far better than Don't Let The Sun Go Down On Me as a single, I agree. It's a smashing record, and should do well in the charts. **JOINT PICK OF THE WEEK**

MARC BOLAN: Jasper C. Debussy (Track). A maxi-single from Mr. Bolan — the two tracks on the second side being Hippy Gumbo and Perfumed Garden of Gulliver Smith, previously released on an album. The A-side comes from the '72 period, wobbly voice and all. Not bad boogie woogie piano but with so many fans waiting for a good up-to-date single, it's a shame they've only got this dated alternative.

Marc Bolan: dated vocals.

LEO SAYER: Long Tall Glasses (Chrysalis). A Leo Sayer / Dave Courtney composition, and produced by Adam Faith and Courtney. Very commercial rhythm all the way, and Leo's voicé is put to good use. Should have been called "I Can Dance", but apart from that piece of irrelevancy and vague strains of Bob Dylan's Highway 61 Revisited, it should do amazingly well in the charts. **JOINT PICK OF THE WEEK.**

Leo Sayer: best effort to date.



Mike McGear: good try but not enough.

SINGLE VIEW: Sue Byrom

THE CRUSIERS: Schoolgirls (EMI). One for John Peel this — for the rest of us with less of a direct interest, it's a "Do-you-remember-having-your-first-ciggie-at-school" record. Nice old 60s beat, hand-

PAN'S PEOPLE: You Can Really Rock And Roll Me (Epic). Guess who wrote this little number then — Mike (Womble) Batt — that's who. Is there no end to his talents? Actually, he's done a pretty

(Warner Bros.). When your brother's in the business so to speak, and he's got a few moments going spare and wonders if you and he'd like to get together and do some work on a couple of songs, then I

(CBS). It's a sort of "Gee it's hot down here in the ghetto" number, with a deep bass voice intro. Not bad for dancing, but not really different enough for a bigger